

THE

GERMANIA.

NEW VOCAL GEMS FROM THE GERMAN.



AVE MARIA	Gounod. 3½	ROMANCE FROM OPERA "ZEMIRE & AZOR" Spohr. 3½
AVE MARIA Kucken. 3	Cherubini. 3	SERENADE TO IDA W. Weingand. 3½
BENEATH THE EV'NING'S LAST SWEET SMILE Schubert. 3½		SONG OF SPRING Mendelssohn. 3½
BIRDS BLITHE ARE SINGING Lindblad. 3½		SONG OF NIGHT Mendelssohn. 2½
BLUE EYES Gumbert. 3½		SPEED MY BARK Neukomm. 5
BRIGHTEST EYES Stigelli. 3		STAR OF LOVE Schuloff. 3½
CIRCLED ROUND WITH JASMINE SPRAY Fesca. 3½		STAY WITH ME F. Abt. 3½
COME TO ME, DEAREST MAIDEN Meyerbeer. 3½		TEARS OF ANGUISH A. Reichardt. 3½
COMFORT Mendelssohn. 3½		THE BEGGAR CHILD Gumbert. 3½
DEAR MAIDEN MINE Kucken. 3½		THE GOLDEN STARS A. Reichardt. 3½
DEEP GAZE TO GAZE Wilhelm. 3½		THE LONG, LONG WEARY DAY 3
DISTANT LAND Henselt. 3½		THE MAID OF JUDAH Kucken. 3½
HOW CAN I LEAVE THEE Cramer. 3		THE MAY BREEZES T. Kreipl. 3½
I DREAM, I DREAM OF THEE F. Abt. 3½		THE SCARLET SARAFAN Russian Air. 3½
IN A DISTANT LAND Mendelssohn. 2½		THE STANDARD WATCH Lindpaintner. 3½
IRENE (Ob ich dich Liebe, frage) Abt. 3		THE TEAR Kucken. 3½
JEWISH MAIDEN Kucken. 3		THE TEAR Gumbert. 3½
LAKE (THE) (Der See) Niedermeyer. 3½		THE THREE STUDENTS Speier. 5
LEAVING HOME Tyrolean Air. 3½		THERE BLOOMS A BONNIE FLOWERET Sponholtz. 3½
LITTLE HANS Curschman. 3½		THOU ART GONE FAR AWAY Truhn. 3½
LOVING, I THINK OF THEE Krebs. 3½		THOU ART SO NEAR. (In E flat or F.) A. Reichardt. 4
MOORISH SERENADE Kucken. 3½		THOU LOVELY ANGEL MINE Fischer. 3½
MY HEART IS SAD 3½		THOU LOVELY MAID Kucken. 3½
MY HEART RETURNS TO THEE AGAIN Proch. 3½		THIS HEART OF MINE A. Reichardt. 3½
NEAR THEE (Nah) Lindblad. 3½		THROUGH THE EYES THE HEART Gumbert. 3½
O PRAY YOU WARBLERS F. Abt. 3½		THY NAME I SOFTLY MURMUR Kucken. 3½
O THAT MY WOES WERE DISTANT Moline. 3½		TO CHLOE, IN SICKNESS Bennett. 3½
O THINK OF ME Sponholtz. 3½		TO MINONA Spohr. 2½
O STAY WITH ME Voss. 3½		TO THE ABSENT ONE Mendelssohn. 2½
ON YONDER DISTANT MOUNTAINS Sponholtz. 4		TWILIGHT IS DARKENING Kucken. 3½
O WERE I BUT A MOONLIGHT'S RAY Kucken. 3½		VOICE FROM THE LAKE Mendelssohn. 3½
O YE TEARS! O YE TEARS! F. Abt. 3		WHAT HEAR I STIR Eckert. 3½
PEACE OF MIND Sponholtz. 3½		WHEN THE QUIET MOON Schondorf. 3½
PRETTY BIRDS Gumbert. 4		WE MET BY CHANCE Kucken. 3
QUICK ARISE, MAIDEN MINE Dessauer. 3½		WEEP NOT FOND HEART Kucken. 3½
REFLECTION F. Abt. 3½		YOUTH BY THE BROOK Proch. 3½
RETURN OF THE TYROLESE Malibran. 3½		AH! WHAT AVAILS MY BLOOMING Eckert. 3½
SLUMBER SONG H. Taubert. 3½		A STRANGER DARK Proch. 4
POST HORN Schubert. 3		LOVE'S REQUEST Reichardt. 3
IMPATIENCE Carschman. 3		THOU EVERYWHERE Lachner. 3
IF ON THE MEADS Gumbert. 3		VENETIAN GONDOLIER'S SONG (Ninetta) Stigelli. 3½
DEAREST, I THINK OF THEE Krebs. 3		HOW FAIR ART THOU Weidt. 3

BOSTON:

Published by OLIVER DITSON & CO., 277 Washington St.

J. C. HAYNES & CO., C.W.A. TRUMPLER, JOHN CHURCH, JR., LYON & HEALY,
BOSTON. PHILADELPHIA. CINCINNATI. CHICAGO.
Entered, according to Act of Congress, in the year 1860, by OLIVER DITSON & Co., in the Clerk's Office of the District Court of the District of Massachusetts.

THE THREE STUDENTS.

DIE DREI LIEBCHEN.

Allegretto e piacevole. The Germania.

W. SPEIER Op: 33.

p Three gal - lant youths were sit - - - ting hard by the no - ble
Drei mun - - tre Bur - schen sas - - - sen ge - müth - lich bei dem

L'istesso tempo.

Rhine, And freely fill'd their glasses with heart in-spiring wine, with heart in-
Wein, und schenkten ihn gar wacker in ih - re Gläser ein, in ih - re

*Ped. * Ped. * Ped. * Ped. **

- spiring wine, And fill'd their glasses with heart cheering wine.
Gläser ein, und schenkten ihn in ih re Glä - ser ein.

sf

Più moderato.

Andante.

Then out spake Leuthold, "Let the goblets high be crown'd! I have at home a
Da sprach der Eine: "Füllet die Be - cher bis zum Rand! Ich hab' zu Haus ein

f p ritard. Ped.

lov'd one, to her the toast go round; with black eyes and with raven locks,
 Lieb - - chen, dem sei mein Gruss ge sandt; schwarzäugig und schwarzlo ckig,

Ped. * Ped. * Ped. *

Allegretto.

stately as mountain pine, stately as mountain pine, And lips so freshly
 wie ei-ne Tanne schlank, wie ei-ne Tanne schlank, und Lippen glühend

p p p

glow - ing, whose nec-tar all is mine, whose nec-tar all is
 fri - - sche, wo manchen Rauschich trank, wo manchen Rauschich

p

mine, whose nec-tar all is mine? Then clash'd their meeting glasses, and gave a goodly
 trank, wo manchen Rauschich trank. Da tra - fen sich die Gläser und ga - ben gu - ten

p Ped. sf p

Tempo primo.

clang, Klang, Whose spirit note e - lec - tric, a - - far through e - ther
es mochte fernhin tö - nen wie grüssen - der Ge -

L'istesso movimento.

rang, a - - far through e - ther rang, rang,
- sang, wie grüs - - sender Ge sang,

Moderato.

a - - far through e - ther rang. "Hah!" Leuthold cried, "by that ma - gie
wie grus sender Ge - - sang. Ei sprach der Er ste wie - der, dies

deut' ich mir schon gut!

Mein Liebchen denkt jetzt mei - - ner und Più cres - cen - do.

sign the kiss I trow!

I gave Christine at par - ting, her lips are tasting
uns - - - rer Küsse

Più cres - cen - do.

now, her lips are tasting now,
Gluth, und unsrer Küsse Gluth,her lips are tasting now?
und unsrer Küs - se Gluth!

Più moderato.

Andante.

5

"Now then for mine," said Ludwig "I too a love can boast, For whose dear name I
Nun denn! so rief der Zweite, auch ich besitz ein Lieb, mit dem ich schäckernd

f *p* *ritard.* *p* *Ped.*

challenge th'en-thu-si-as-tic toast. With hazel eyes and auburn locks,
manch mal mir schon die Zeit vertrieb; braun aug-ig und braun-lo-ckig,

Ped. ** Ped.* ** Ped.* ** Ped.*

Allegretto.

light stepp'd as bounding deer, light stepp'd as bounding deer, With silv'ry voice like
leichtschreitend wie ein Reh, leichtschreitend wie ein Reh, und ih-re Stimme

p *p* *p*

matin bell, on mountain sounding clear, on mountain sounding
rei-ner, wie Glock auf Ber-ges-höh', wie Glock auf Ber-ges-

p

clear, on mountain sounding clear? Then clash'd again their glasses and gave a goodly
-höh', wie Glock auf Ber-ges-höh'. Da trafen sich die Gläser und gaben guten

p *sf* *p*

Tempo primo.

clang, Whose spirit note e - lec - tric a - far throughe - ther
Klang, es mochte fernhin tö nen wie grussen - der Ge -

L'istesso movimento.

rang, a - far throughe - ther rang, a -
- sang, wie grüs - sender Ge - sang, wie

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Moderato.

- far throughe - ther rang. Quoth Ludwig, 'by that to - ken my part - ing song I trow,
grüs - - sender Ge - sang. Da rief der Zweit' in Freuden, dies Klin - gen ist mir werth,

p

Più cres-cen - - do.

That late I breath'd to Ber - tha, her sweet lips are warbling now, my parting song I trow,
sie singt jetzt wohl das Liedlein, das scheidend ich sie ge - lehrt, dies Klingen ist mir wert,

f

Più moderato.

7

her lips are warbling now?"
"dies Klingen ist mir werth!

"I too," quoth highborn Heinrich, "I
Auch ich sprach leis' der Dritte, ich

p *f* *p* *p*

Andante.

know a gentle maid, To her my troth is pligh - ted, my ho - liest ho - mage
weiss wohl ei - ne Maid; wir lie - ben uns so treu lich in al - - le E - - wig -

ritard. *Ped.* *

paid; With a - zure eyes and golden locks, mild as the morn in May,
- keit blau - aug - ig und blond - lo - - ckig, mild wie der Sonne Licht,

Ped. * *Ped.* * *Ped.* * *p*

Allegretto.

mild as the morn in May, Her ev'ry word and mo - tion an angel's heart be - tray.
mild wie der Sonne Licht, ich kann es nicht be - schreiben dies Engelsan - - ge - sicht,

p

an angel's heart be-tray, an angel's heart be--tray. Then
 dies Engels - an - ge - sicht, dies Engels - an - ge - sicht. Da

ad lib. Recit. Schmerzensruf!

clash'd again their glasses, when Heinrich's burst in twain! A piercing shriek!
 tra fen sich die Gläser, des Drit - ten Glas zer sprang! Ein

p *f* Ped. *ff* Tremolo. Ped.

Lang zitternd Andante.

long trembling far spread that cry of pain! Too well the comrades read the sign,
 und gel - lend war der Klang. Die bei den Er sten schauten ernst,

pp *ff* *pp*

Con molto espress.

si-lent gloom pre vail'd, While Heinrich, pierc'd with an guish, his fond hopes blighted,
 schweigend hin vor sich, der Dritte a - ber wein - te, wein - te viel Thränen,

Largo. Sempre dolce.

bit - ter - ly bewail'd! At that same hour, far
 weinte bitterlich! Und zu dersel - ben

pp Ped. *pp* Ben marcato il basso.

dis - tant, a peaceful vale with - in, The sum-mon-ing bell was bidding, the
 Stun - de in fernem Hei mathsthal, da tonten wie Himmels grü - ße die

* Ped. *pp* * Ped. *

solemn rites be - gin. But one there was whose dull ears such sounds shall hear no more, She
 Glo - cken im Cho - ral. Nur ei ne Ein - ge hörte die frommen Klänge nicht; die

Ped. *pp* * Ped. *

slumber'd so still and peaceful, she slumber'd so still and peaceful, the angel form'd Le -
 schlummerte still und friedlich, die schlummerte still und friedlich, ein En - gels an - ge -

pp Ped. *

-nore.
 sicht. Her mild blue eyes were ray-less, the palsied lids be -
 Die mil - den blau - en Au - gen, die waren oh - ne

Ped. * *pp*

neath, And mid those golden tresses, there lay, there lay a funeral wreath.
 Glanz, und in den blonden Lo - cken, da lag, da lag ein Tod - ten kranz.

Ped. *riten.* *ritard.*

Ped. * *riten.* *ritard.* *

STUDIES AND EXERCISES FOR THE PIANO-FORTE,

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

BACH'S PRELUDES AND FUGUES. (The Well-tempered Clavichord.) By J. Sebastian Bach. 2 vols., each \$4.00; complete, \$7.50

BACH'S FIFTEEN INVENTIONS. .75

BERTINI'S SCALES AND EXERCISES. .60

BERTINI'S RUDIMENTS. Op. 84. A Collection of indispensable Exercises for the Acquisition of a Perfect Mechanism. Book I., 3.00; Book II., 2.00; complete, 4.00

BERTINI'S 25 STUDIES. Op. 29. Introductory to the celebrated Studies of J. B. Cramer. .1.50

BERTINI'S 25 STUDIES. Op. 100. .1.50

CALISTHENIC EXERCISES. To precede Herz's Exercises and Scales. By H. Brown. .30

CLEMENTI'S GRADUS AD PAMASSUM. A Set of Exercises for Beginners. .75

CRAMER'S STUDIES—Revised by Julius Knorr. With new Fingering and Explanatory Notes. In Parts, each 2.50
Complete in 1 volume, 4.00

Each of the twenty-one studies of the first book has been provided with brief remarks upon musical elocution and mechanical points. The fingering has been revised, and the musical phrasing of the single studies more correctly indicated than in former editions.

CZERNY'S CLASSIC SCHOOL. No. 1, from the works of Haydn; No. 2, from the works of Mozart; No. 3, from the works of Beethoven. Each No. 1.50

A collection of the most spirited passages and sentences from the works of the great composers.

CZERNY'S 50 GRAND FINISHING STUDIES. Op. 409. In Six Books, each 1.25

CZERNY'S FIVE-FINGER EXERCISES. Op. 802. 1.00

CZERNY'S GRAND EXERCISES OF THE SCALE, and most necessary passages in the Twelve Major Keys, as a Preparatory School to all Studies of Velocity. 1.00

Masterly and elaborate exercises, intended to illustrate important points in piano-forte playing, and intended for advanced performers.

CZERNY'S 100 FIVE-FINGER EXERCISES. Designed to render an Acquisition of a Knowledge of Playing the Piano easy to the Young. Op. 139. In Three Parts, each 1.00

A more valuable assistance to learners of piano music does not exist. Every pupil, and those even who are somewhat advanced, will find their use exceedingly advantageous.

CZERNY'S 101 PREPARATORY LESSONS, of moderate difficulty; to which are added 25 Fingered Exercises, and 6 New Studies for the Left Hand alone. In Three Parts, each 1.00; complete, 2.50

These exercises combine all that, in this species of composition, the most correct judgment and the most classical and pure taste can produce. The recent additions made by the author to this edition alone, have ranked it as the standard copy,—it having been entirely revised and enlarged, with several requisite improvements by him.

CZERNY'S 100 PROGRESSIVE LESSONS. Easily arranged and carefully fingered. 4 Nos., each .60; complete, 2.00

CZERNY'S 6 NEW STUDIES FOR THE LEFT HAND. 35

CZERNY'S STUDIES IN VELOCITY. 30 Etudes de la Velocite. Calculated to develop and equalize the fingers, and to insure the utmost brilliancy and rapidity of execution. Preceded by Nine new Introductory Exercises, and concluded by a new Study on Octaves (composed expressly for this edition) for the Piano-Forte, with Notes by J. A. Hamilton. Stereotype edition. 3 Parts, each .60
Complete, 1.50
Engraved edition, 4 Parts, No. 1, 1.00; Nos. 2 and 3, each .75; No. 4, 1.75

CZERNY'S 30 NOUVELLES ETUDES. Op. 849. 6 Nos., each .60

CZERNY'S 25 VERY EASY PRELUDES. (Etudes pour Le Jeunesse.) For the Piano. .60

DOHLER'S ETUDES. Op. 20. .38

DUVERNOY'S ECOLE DU MECHANISME. 15 Studies. In 3 Nos., each 50; complete, 1.50

DUVERNOY'S ECOLE DU STYLE. 4 Nos., each .60

DREYSCHOCK'S EXERCISES AND SCALES. 1.25

DUVERNOY'S FIRST LESSONS. Airs from the works of Rossini, Auber, Herold, Le Barre, and Bellini. In 4 Nos., each .25
Complete, .75

EASY AND MELODIOUS STUDIES. By Franz Petersilea. \$1.00

A most excellent series of studies, imparting habits of strict time, regular accentuation, and rhythm.

ELEMENTS OF VELOCITY. By J. H. Heller. 4 Nos., each .50. Complete, 1.50

HELLER'S 24 PRELUDES. Op. 81. In all the keys. In Two Books, each 1.75

HENSELT'S 12 STUDIES. Caracteristiques de Concert, for the Piano. By Adolph Henselt. 3.00

HERZ'S 18 SPECIAL STUDIES. By Henry Herz. In Three Books; 1 and 2, each .50; 3, .75

HERZ'S EXERCISES AND SCALES. Written expressly to form the hand of the pupil, and to impart, by an easy method, a perfect execution. .75

HUNTEN'S SCALES AND EXERCISES. For the Acquisition of a Perfect Execution. In 3 Nos.: No. 1, .30; No. 2, .40; No. 3, .30. Complete, .75

JOUSSE'S 12 MAJOR AND MINOR SCALES. .15

LEMOINE'S 50 JUVENILE STUDIES. (Etudes Enfantines.) In 2 Nos., each 1.25

MOCKER'S 30 DRAMATIC STUDIES. (Etudes Dramatiques pour Piano.) Op. 74. Two Books, each 1.00

MOSCHELLES' STUDIES FOR THE PIANO-FORTE. For the further Perfecting of advanced Pianists. Consisting of Characteristic Pieces in the different Major and Minor Keys, with Fingering, and with Explanatory Remarks upon the Object and the Manner of Performing each. By Ign. Moschelles. Op. 70. New edition, improved by the author. Book I. 3.00

MOSCHELLES' DAILY STUDIES. In all the Major and Minor Scales and in different Rhythms; comprising 59 Characteristic Pieces, harmonized for 4 hands. Intended for the Use and Amusement of Teachers and Pupils. By Ign. Moschelles. Op. 107. 2.50

NEW MUSICAL ALPHABET. Containing 100 Exercises in one Position of the Hands, for Juvenile Pianists, and intended to precede any book of instruction. By Charles Chaulieu. .30

PIANIST'S BEST COMPANION. (Schmidt's Five-finger Exercises.) A Collection of 213 Five-finger Exercises for the Piano-Forte, intended to impart an independent and equal action of the fingers on that instrument. By Aloise Schmidt. With an Introduction by J. A. Hamilton. .75

PLAIDY'S TECHNICAL STUDIES. (Technische Studien.) For Piano-Forte Playing. By Louis Plaidy, Teacher in the Conservatory of Music at Leipzig. Translated from the German by J. C. D. Parker. 2.00

In this work many useful hints are given, which are undoubtedly well known to all good teachers, but which have, thus far, been omitted in all schools.

PUPIL'S DAILY EXERCISE. To which are prefixed Preparatory Exercises to the Studies of every Master. .30

ROSELLEN'S 12 BRILLIANT STUDIES. Op. 60. 2 Nos., each 1.50

SCHMIDT'S FIVE-FINGER EXERCISES. (See "Pianist's Best Companion.") .75

THALBERGARIAN EXERCISES; or, PIANISTS' DESIDERATA. A Complete Mastery of Chromatic Scales, together with all the Shakes, accomplished in a comparatively short time, in a Series of One Hundred Progressive Exercises, arranged uniformly for both hands, on a novel plan; with a Plate, showing the exact position in which the hands should be held. By Edward Frost. .75

This work is calculated greatly to facilitate the pupil's progress, and effect a saving of much time and labor to both master and scholar; thereby proving a valuable auxiliary to all other elementary works extant. To those who may have contracted bad habits, and find rapid passages difficult to execute, they are strongly recommended as unfailing correctives.

TWELVE PROGRESSIVE STUDIES. Preparatory to Reading and Playing Classical Music. By C. F. Ebers. .40

VIGUERIE'S PRELUDES. (Douze Preludes dans les tons, les plus usites.) .75

WOLFERT'S PREPARATORY STUDIES. For very Young Beginners. 1.00

Sheet Music & Music Books sent by Mail, Post-paid, on receipt of price. Complete Catalogues furnished on application.